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name of God in every mouth, the feeling of vengeance in every heart, an instrument of death in every hand, nothing can restrain the eager impetuosity of the people, nothing can preserve him against whom they are incensed, if once within their grasp.

This exciting scene is abruptly interrupted, and, passing from the actual to the ideal, from the vivid representation of the wild violence of blinded bigotry to the reflective expression of the religious emotions of an enlightened observer, the interruption introduces a Choral calling upon Christ as the only light to absolve and to reclaim the children of error.

I am not aware that this tune is one of the countless many which Bach has, in some or other form, chosen for contrapuntal elaboration; and, having but an English knowledge of the Lutheran hymns through their artistic treatment, and not in their practical employment, I can only suppose, from the primitive character of the melody, that this Choral, like all the others introduced throughout the work, is in familiar use in the service of the German Reformed Church. As it was to a Lutheran audience that this Oratorio was originally addressed, it was to their familiarity with the Chorals, and their habitual association of them with certain words, that the composer appealed, in his incorporation of these hymn tunes in his work, as a most appreciable illustration of, or commentary upon the action. The introduction, then, of this Hymn, interrupting the very exciting representation of mental darkness and passionate violence, may be supposed to embody our emotions who witness the performance, and are stimulated by the scene of wrathful ignorance to desire the diffusion of that loving wisdom which is the incentive to peace.

Two verses of the Choral are given; the first, by solo voices without accompaniment, but interspersed with interludes between the strains formed upon a very charming phrase, which is beautifully developed; the second, by the full Chorus, with an accompaniment formed of a further development of the same melodic idea which is employed in the interludes of the first verse. I have to make exception against the ambiguity of key that confuses the effect of the Choral as it is here harmonized, which I greatly regret, since, save for this exception, the effect not less of its intrinsic beauty than its contrast to the movement it interrupts would be perfectly exquisite. I think that Mendelssohn, like his great model Bach, has in many cases sought to do more with these ancient melodies than the tunes can bear; and, in endeavouring, as it should seem, to draw an effect from every particular note, has occasionally overlooked the relationship of these effects to each other, and entirely destroyed the natural simplicity which is the chief characteristic of the themes thus over-elaborated. I plead guilty to disregard

of respected opinions, which I am prepared to defend by reference to the laws of counterpoint which I respect more than any opinion founded upon reverence, even for the genius of a great master; not that I esteem Albrechtsberger before Mendelssohn—good taste forbid! but that I find these cases to which I refer unsatisfactory in their effect, and that the places where they are unsatisfactory to me, violate the rules of the most approved authorities. This is not the place for technical discussion; but, in vindication of the genuine admiration I express, when I find what I cannot admire, I scruple not to acknowledge it. Differ with me who will, you are the more fortunate whose idea of the beautiful is wider than mine, and who may thus be susceptible of a wider gratification than I am.

(To be continued.)

#### CLARA NOVELLO, IN THE CRYSTAL PALACE.

(From the "Musical World.")

Then, there was Clara Novello. That high and exquisite, that thrilling, piercing, long-sustained B flat, one note, itself a melody no lark or nightingale could match, is still ringing in our ear, "the trumpet of a prophecy" of peace, and love, and plenty, to the world!—there was Clara Novello, with the throat of a bird, the voice of an angel, and the enthusiasm of a patriot. And then the "40,000" beyond the barriers, some with rough and honest, some with sweet and touching, others with as good and powerful and well-intoned voices as many of the "1,700" set before her Majesty, echoed and re-echoed the heart-moving strains, till "God save the Queen" was as the one universal cry of a mighty people, declaring its freedom, its honor, its greatness, its power, its large heart that yearns to the world, and its love for the gracious and illustrious lady whose mild and affectionate sway is at once its happiness and its appeal.—*Musical World*.

#### CHOIR AND CHORUS SINGING.

(Continued from page 99.)

41. After the practices of uniform and absolute *piano* and *forte*, should come that of shaded or gradual effects from loud to soft, and from soft to loud. These effects are of four principal kinds, viz.: 1st, the sudden passing from *forte* to *piano*—2nd, that from *piano* to *forte*—3rd, the *crescendo*, or progressive passing from *piano* to *forte*—4th, the *decrescendo*, or progressive passing from *forte* to *piano*.

42. The first two kinds of shading have a grand effect, when they are simultaneously executed by great masses of singers. They are easier than the *crescendo* and *decrescendo*; but it is seldom that the effect is given with equality of expression by all the voices. Sometimes the bass, sometimes the tenor, sometimes the treble predominates, or is too weak; or else the singers of each one of the parts do not unite their voices with the others. The Director of a Choir or Chorus should take pains to attain to this equality among masses, without which there cannot possibly be any effect. In order to assure himself of its existence, or rather to obtain it, it is necessary for him to try each voice separate, and to make them practise in detachments, then to combine the whole; and he should be very particular in the execution, never admitting as good any effects but those of the most decided *piano* and *forte*, given perfectly together, and with the most irreproachable equality of voice.